

# Mel Bay's Folia of MILLS STANDARDS

for  
Guitar



PRICE  
\$1.25

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STORMY WEATHER • JEALOUS • CARAVAN  
MOONGLOW • I'M GETTIN' SENTIMENTAL OVER YOU • DINAH • STARS FELL  
SAMBA • AIN'T MISBEHAVIN' • IDAHO • PAVANNE

THRIFTBOOKS





# *Mel Bay's*

## FOLIO OF

# MILLS STANDARDS

### • FOR GUITAR •

#### *Foreword*

THIS FOLIO OF GUITAR SOLOS HAS A THREE-FOLD PURPOSE:

1—PROVIDE THE BEGINNING GUITARISTS WITH EXCELLENT STANDARD SELECTIONS;

2—SUPPLY VOCAL-GUITARISTS WITH STANDARD SONGS POPULAR AT PARTIES AND OTHER GROUP SINGING ACTIVITIES;

3—GIVE THE TEACHING STUDIOS THE TYPE OF SUPPLEMENTARY MATERIAL VITAL TO THE PROMOTION OF INTEREST AND ENJOYMENT AMONG THE STUDENTS.

THE SELECTIONS ARE DESIGNED FOR THE PLEASURE OF ANYONE PLAYING THE GUITAR.

*Mel Bay*



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# MILLS STANDARDS

### • FOR GUITAR •

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# STORMY WEATHER

Words by  
TED KOEHLER

Lena Horne  
70-72 bpm

(KEEPS RAININ' ALL THE TIME)

Music by  
HAROLD ARLEN

*bdim*

I Don't know why \_\_\_\_\_ there's no sun up in the sky, Storm-y Weath-er, \_\_\_\_\_

II G G#dim. Am7 D7 G G7

since my <sup>man</sup>gal and I \_\_\_\_\_ ain't to- geth-er \_\_\_\_\_ Keeps rain-in' all \_\_\_\_\_ the time. \_\_\_\_\_

C Cm G G7 C6 D+ G

Life is bare, \_\_\_\_\_ gloom and mis-'ry ev-'ry-where, Storm-y Weath-er, \_\_\_\_\_

Am7 D7 G G#dim. Am7 D7 G G7

Just can't get my poor self to- geth-er, \_\_\_\_\_ I'm wear-y all \_\_\_\_\_ the time, \_\_\_\_\_ the

C Cm G Gdim C6 D+ G

time, \_\_\_\_\_ So wear-y all \_\_\_\_\_ the time, \_\_\_\_\_ When <sup>he</sup>she went a-way the blues walke

G C6 D+ G G7 C *(#°)*

4/14/20



in and met me,— If he stays a-way, old rock-in' chair will get me,—  
 G/D (Dm7 G7) C (F#) G

All I do is pray the Lord a-bove will let me— walk in the sun once  
 C (F#) G F/A F#/A# G/B Bb E7

more, Can't go on ev-'ry-thing I had is gone, Storm-y  
 Am Am7 D7 G G#dim. Am7 D7

Weath-er,— Since my gal and I ain't to-gether—  
 G G7 C Cm G

Keeps rain-in' all the time— Keeps rain-in' all the  
 C6 D+ G C6 D+

time.— time.—  
 1. G Gdim. D7 2. G Fmaj7 F#7 G6



Words by  
TOMMY MALIE and  
DICK FINCH

# JEALOUS

Music by  
JACK LITTLE

I

I'm jeal - ous of the moon that shines a - bove,

D7 D7 G

II

Be - cause it smiles up - on the one I

G Gdim. D7 D7

love; I'm jeal - ous of the

G G Dm E7

bird - ies in the trees, they're

E7 A7 A7

al - ways sing - ing sweet - est mel - o - dies;

A7 A7 D7



I'm jeal - ous of the pret - ty flow - ers,

D7 D7 D7

too, I miss the kiss they

G G Gdim. D7

al - ways get from you; I'm

D7 E7 E7



Lyric by  
IRVING MILLS

# CARAVAN

Music by  
DUKE ELLINGTON  
and JUAN TIZOL

(8va optional)

I

1. Night and stars a - bove that shine so  
2. Sleep up - on my shoul-der as we  
(on D. C.) 3. you Be - side me here be - neath the

II

C7b9 C7 C7b9 C7 C7b9 C7 C7b9 C7

bright, the mys - t'ry of their fad - ing  
creep a - cross the sands so I may  
blue My dream of love is com - ing

C7b9 C7 C7b9 C7 C7b9 C7 C7b9 C7

light that shines up - on our Car - a -  
keep this mem - 'ry of our Car - a -  
through With - in our des - ert Car - a -

C7b9 C7 C7b9 C7 C7b9 C7 C7b9 C7

Optional-----

van. Fine  
van.  
van.

Fm6 Fm6 Fm6 Fm6 Fine



WOLFOOM

(loco)

This is so ex - cit -

F7 F7 F#dim

ing, You are so in -

F+ Bb7 Bb7

vit - ing, Rest - ing in my

Fm7 Bb7 Eb7 Eb7

arms As I thrill to

Eb7 Eb7 Edim. Ab

the mag - ic charms of

Ab C7 Fm F#dim. C7

*D.C. al Fine*

*D.C. al Fine*



# MOONGLOW

By WILL HUDSON,  
EDDIE DE LANGE and  
IRVING MILLS

Les Paul  
Trio = 4b BPM

I

It must have been Moon-glow way up in the

II

blue,

It must have been Moon-glow

that— led me straight to you,— I still hear you

say-ing Dear one, hold me fast,

And I start in pray-ing, oh,— Lord please

4/16/26



Bdim/G  
G7<sup>9</sup>

let this last. — We seemed to float right thru the

Am7 Gdim. G G7 G7 F#7 F7

air, Hea-ven-ly songs —

E7 E7 A7

seemed to come from ev - 'ry - where.

A7 D7 Eb7 D7 G7

And now when there's Moon-glow way up in the

C Cm G

blue, I al - ways re - mem - ber

A7 Am7 C D7

1. that Moon - glow gave me you. — gave me you. —

G Gdim. Am7 Gdim. G G7 Am7 Gdim. G

2.



# I'm Gettin' Sentimental Over You

Lyrics by  
NED WASHINGTON

Music by  
GEORGE BASSMAN

I

Nev - er thought I'd fall, But now I hear love call I'm

F E7 Cm D7

II

Get - tin' Sen - ti - men - tal O - ver You,

G7 C7 F Cdim. C7 F#7

Optional

Things you say and do, Just thrill me through and through, I'm

F E+ E7 Cm D+ D7

Get - tin' Sen - ti - men - tal O - ver You.

G7 C7+5 C7 F Bb F E7

I thought I was hap - py, I could live with - out love,

Am Dm B7 Dm

\*If Chords seem difficult, play the top three notes.



Now I must ad - mit love is

Dm E7 E+ E7

all I'm think - ing of, Won't you please be

Am Cdim. C7 F

kind, And just make up your mind, That

E7 Cm D+ D7

you'll be sweet and gen - tle, be gen - tle with me, —

G7 C7 F Cm D+

Be - cause I'm Sen - ti - men - tal O - ver

D+ D7 G7 C7 C7+5 C7

1. You. F FMaj.7 Fdim. C7

2. You. F Gb6 F6



Words by  
SAM M. LEWIS and  
JOE YOUNG

# DINAH

Music by  
HARRY AKST

I  
Di - nah, is there an - y - one fi - ner  
II  
G G G

in the state of Ca - ro - li - na, if there is and you  
G D7 D7

know 'er, Show her to me. Di - nah,  
G Gdim. Am7 D7 G

with her Dix - ie eyes blaz - in', How I'd love to sit, and  
G G G

gaze in to the eyes of Di - nah Lee.  
D7 D7 G C Gdim.

4/22/2020

3

Ev - 'ry night why do I

G Em Em

shake with fright, Be - cause my Di - nah might

Em A7 D7 Em

change her mind a - bout me.

A7 D7 D7

Di - nah, If she wan - dered to Chi - na,

G G G

I would hop an o - cean lin - er Just to be with Di - nah

G D7 D7

1. Lee. 2. Lee.

G C#dim. Am7 D7 G C C#dim. G



# Stars Fell On Alabama

Words by  
MITCHELL PARISH

Music by  
FRANK PERKINS

*D#7A* ②

I We lived our lit - tle dram - a, we kissed in a field of

II C Gm6 A7 D7 G7+5 C

white, and Stars Fell On Al - a - ba - ma last

Cmaj.7 Cdim. F G7

night, I can't for - get the

C C#dim. Dm7 G7 C Gm6 A7

gla - mour, your eyes held a ten - der light, and

D7 G7+5 C Cmaj.7 Cdim.

Stars Fell On Al - a - ba - ma last night,

F G7 C Db7

4/22/26

Lyric by  
ANDY RAZAF

# AIN'T MISBEHAVIN'

Music by  
THOMAS WALLER and  
HARRY BROOKS

The musical score is written for piano (I and II) and voice. It consists of five systems of music. The key signature is D major (two sharps). The time signature is 4/4. The lyrics are written below the piano staves, and the chords are indicated below the lyrics. The score includes various musical notations such as triplets, slurs, and dynamic markings like 'Adim.' (diminuendo).

**System 1:**

I: No one to talk with, all by my-self, No one to walk with,  
 II: D Adim. A7 D D7

**System 2:**

I: I'm hap-py on—the shelf, Ain't Mis-be-hav-in' I'm sav-in' my love for  
 II: G Gm D Adim. A7

**System 3:**

I: you. I know for cer-tain  
 II: F#7 B7 E7 A7 D Adim.

**System 4:**

I: the one I love, I'm thru with flirt-in', it's just you I'm think-in' of,  
 II: A7 D D7 G Gm

**System 5:**

I: Ain't Mis-be-hav-in', I'm sav-in' my love for you.  
 II: D Adim. A7 D Gm6 A7

4/22/20



Like Jack Hor-ner — in the cor-ner, —

D F#7 Bm Em7

Don't go no - where, — what do I care, — Your kiss - es

E7 B7 E

are worth wait-in' — for, be - lieve me

E7 A7 A7

Hold chord —

I don't stay out late, don't care to go, I'm home a - bout eight, just

D Adim. A7 D D7

me and my ra - di - o Ain't Mis - be - hav-in' I'm sav-in' my love for

G Gm D Adim. A7

1. you. 2. you.

D Ddim. Em7 A7 D Gm6 A7 D

## IDAHO

Words and Music by  
JESSE STONE

I  
A - way be - yond the hills in I - da - ho,

II  
F F F

Where yawn - ing can - yons greet the  
F F#dim. Gm Gm7 C7

sun As it smiles a -  
F6 F Bb C7 F

bove the trees in I - da - ho To  
F F F F#dim.

say an - oth - er night is done.  
Gm Gm C7 F

4/22/26



Warm sum - mer winds toss the  
 way - ing grain Call - ing me  
 back to my home a - gain To  
 dream sweet mem - o - ries of long a - go  
 Be - yond the hills of I - da -  
 ho. A - ho.

# PAVANNE

By MORTON GOULD


The musical score for "Pavanne" by Morton Gould is presented in five systems, each consisting of a piano (I) and harpsichord (II) staff. The key signature is one flat (B-flat) and the time signature is common time (C). The score includes various musical notations such as eighth notes, sixteenth notes, and triplets. The first system shows the initial entry of the piano and harpsichord. The second system features a more complex piano part with a triplet. The third system includes a trill in the piano part. The fourth system has a triplet in the piano part and a four-measure rest in the harpsichord part. The fifth system features a tremolo in the piano part and a triplet in the harpsichord part.







First system of musical notation. The right hand features a triplet of eighth notes in the first measure, followed by a half note, and then a whole note chord. The left hand plays a series of chords, including a triplet of eighth notes in the second measure. The system concludes with a whole note chord in the right hand and a half note chord in the left hand.



Second system of musical notation. The right hand begins with a half note chord, followed by a whole note chord, and then a triplet of eighth notes. The left hand plays a series of chords, including a half note chord and a whole note chord. The system concludes with a half note chord in the right hand and a whole note chord in the left hand, marked with a circled 2 and the word "(Tremolo)".



Third system of musical notation. The right hand features a half note chord, followed by a whole note chord, and then a half note chord. The left hand plays a series of chords, including a half note chord and a whole note chord. The system concludes with a half note chord in the right hand and a whole note chord in the left hand.



Fourth system of musical notation. The right hand features a half note chord, followed by a whole note chord, and then a half note chord. The left hand plays a series of chords, including a half note chord and a whole note chord. The system concludes with a half note chord in the right hand and a whole note chord in the left hand.



Fifth system of musical notation. The right hand features a half note chord, followed by a whole note chord, and then a half note chord. The left hand plays a series of chords, including a half note chord and a whole note chord. The system concludes with a half note chord in the right hand and a whole note chord in the left hand.



Sixth system of musical notation. The right hand features a half note chord, followed by a whole note chord, and then a half note chord. The left hand plays a series of chords, including a half note chord and a whole note chord. The system concludes with a half note chord in the right hand and a whole note chord in the left hand.



This page of musical notation, numbered 23, contains six systems of piano accompaniment. The music is written for piano, indicated by the 'p' dynamic marking at the beginning of the first system. The key signature is one flat (B-flat), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'v' (piano) and 'f' (forte). The piece concludes with a double bar line at the end of the sixth system.

The first system features a complex melodic line in the right hand with many accidentals and a triplet of eighth notes, while the left hand plays a steady eighth-note accompaniment. The second system continues this pattern with more complex chords and a triplet. The third system shows a more active right hand with sixteenth-note runs and a triplet. The fourth system introduces a more complex right-hand melody with many accidentals and a triplet, while the left hand continues with eighth notes. The fifth system features a more complex right-hand melody with many accidentals and a triplet, while the left hand continues with eighth notes. The sixth system concludes the piece with a final chord in the right hand and a final eighth-note in the left hand.

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